



The Leinster School of
Music & Drama

Established 1904

**Guitar
Grade
Examinations
Syllabus**

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The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her second finger
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 700 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 14,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

HISTORY

The School was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Even in the School's infancy students travelled from throughout Ireland to attend lessons. The *Musical Herald* of 1 July 1909 wrote at length of Mr Myerscough's prominence in Irish musical life:

“The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway.”

This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The School's original teaching staff included Madame Quinton Rosse, Madame Coslett Heller and esteemed piano tutors Patricia Read and May Cosgrave. The hard work and dedication of the staff ensured the reputation of the School went from strength to strength. According to the *Irish Art Handbook* of 1949 the School had “become one of the most important influences on the musical life of the country as a teaching, examining body.”

The Leinster School's original location on Harcourt Street was followed by a move to Upper Stephen Street in 1982. In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of a variety of college facilities.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

General Information & Examination Regulations

1. This examination syllabus is only appropriate to the standard classical instrument fitted with nylon and covered nylon strings.
2. This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Grade 1 to Grade 8.
3. Schedule of maximum marks for all Grades:

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20
Total	100

4. The grade examinations are marked out of 100. Candidates must secure 85 marks for a first class honours, 80 marks for honours, 75 marks for a pass with merit, and 65 marks for a pass.
5. A medal will be awarded to candidates gaining 95 marks.
6. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiners.
7. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.
8. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.
9. The editions listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable.
10. Candidates are not compelled to adhere to the fingering indicated in any of the pieces: any appropriate fingering will be accepted.
11. Accurate tuning of the instrument, volume, clarity and quality of tone, posture and hand positions will all be taken into account in the marking of pieces, scales and arpeggios.
12. Scales and arpeggios must be played from memory, at a pace appropriate to the technical demands of the Grade. In all Grades scales and arpeggios should be played legato, and without undue accentuation. For scales only (not arpeggios) the examiner will specify right hand fingerings and whether the scale is to be played *apoyando* (rest stroke) or *tirando* (free stroke). Any practical, systematic left hand fingering will be accepted. However, from Grade 3 onwards it is recommended that students are able to play scales and arpeggios in more than one position at the same octave.

13. Candidates should have acquired some skill in vibrato by Grade 6.
14. Candidates in all Grades must tune their own instruments. The examiner should not be expected to do this.
15. Candidates should provide themselves with a foot-stool and music stand if required.
16. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
17. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
18. Examinations are held annually at local centres throughout Ireland.
19. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st for examinations to be held before the Christmas period, February 1st for examinations to be held before the Easter period, and March 1st for examinations to be held after the Easter period.
20. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
21. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
22. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
23. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light.
24. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

Grade 1

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im:	
	C major (starting on fifth string)	1 octave
	A harmonic minor (starting on fifth string)	1 octave
	G major (starting on third string)	1 octave
Chromatic Scales:	Starting on G (third string)	1 octave
Arpeggios:	G major, E minor, C major, A minor, D minor	1 octave

Sight-Reading

A piece of c.4 bars duration in the keys of C major, G major or A minor, in simple time, using basic note values.

Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played not more than three times by the examiner. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates will be expected to answer questions relating to the prepared pieces regarding note and rest values, simple time signatures and key signatures of required scales.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|---|---------------------------|
| 1. Ronde in D
from <i>Enjoy Playing the Guitar</i> Book 2, ed. Debbie Cracknell (OUP) | Tylman Susato |
| 2. Española
from <i>Classic Guitar Editions</i> Book 2 (The Frederick Harris Music Co. Ltd.) | Gaspar Sanz |
| 3. What if a day or a month or a year
from <i>Fifty Easy Classical Guitar Solos</i> (Music Sales) | Anon (Elizabethan) |

List B

- | | |
|--|--------------------------|
| 1. Andante
Op.44 No.1 from <i>Classic Guitar Editions</i> Book 2 (The Frederick Harris Music Co. Ltd.) | Fernando Sor |
| 2. Allegretto
Op.59 No.1d from <i>The Complete Carcassi Guitar Method</i> (Mel Bay Pub. Inc. ISBN 0871663783) | Matteo Carcassi |
| 3. Étude in A minor
No.5 from <i>The Magic Guitar, Very Easy Pieces 1</i> , ed. Gerritz (Doberman/MDS/Guitarnotes) | Ferdinand Carulli |

List C

- | | |
|---|-------------------------|
| 1. Le Clown
From <i>Divertissements pour guitare</i> (Guitarnotes) | Gerard Montreuil |
| 2. Snowflight
from <i>Pumping Nylon, Supplemental Repertoire</i> (Alfred Publishing) | Andrew York |
| 3. Chanson Trieste
No.6 from <i>The Magic Guitar, Very Easy Pieces 1</i> , ed. Gerritz (Doberman/MDS/Guitarnotes) | Claude Gagnon |

Grade 2

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played in:	
	C major, D major (starting on fifth string)	2 octaves
	F major (starting on sixth string)	2 octaves
	D harmonic minor (starting on third string)	1 octave
	C melodic minor (starting on third string)	1 octave
Chromatic Scales:	Starting on E (sixth string)	1 octave
Arpeggios:	E major, C major (first position)	2 octaves
	G major (second position)	2 octaves
	A minor (starting on fifth string), E minor	2 octaves
	C minor (third position)	1 octave

Sight-Reading

A piece of c.8 bars duration in the keys of the scales listed above, in simple time, using basic and dotted note values (including ties).

Ear Tests

1. To clap a **four bar** rhythm in simple time (duple or triple) and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2nd, major 3rd, minor 3rd, perfect 4th and perfect 5th. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

To recognise any interval from a major 2nd, major & minor 3rd, perfect 4th and perfect 5th. Key signatures (in correct order), time signatures, terms, and signs with regard to prepared pieces. Construction of the major and minor scale.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|--|---------------------------|
| 1. Blind Mary
from <i>Celtic Guitar</i> (IMP 0439B) | Turlough O'Carolan |
| 2. Orlando Sleepeth
No.1 from <i>Dowland's Dozen</i> , trans. Kilvington (Ricordi/Novello) | John Dowland |
| 3. Sarabande
No.3 from <i>The Baroque Book</i> (Guitarnotes) | Johann Anton Logy |

List B

- | | |
|---|------------------------|
| 1. Allegro Op. 50 No. 13
Op.50 No.13 from <i>London College of Music Grade 2 Handbook</i> (Registry Publications) | Mauro Giuliani |
| 2. Étude in C Op. 60 No. 6
No.32 from <i>An Hour with the Guitar Book 1</i> (Schott GA19) | Fernando Sor |
| 3. Prelude in A minor
No.21 from <i>A First Book of Guitar Solos</i> ed. Gavall (OUP) | Matteo Carcassi |

List C

- | | |
|--|-------------------------|
| 1. Étude Simple No.3
1 st Series (Eschig/Schott) | Leo Brouwer |
| 2. Tango pour Mario
From <i>Divertissements pour guitare</i> (Guitarnotes) | Gerard Montreuil |
| 3. Walking Bass
from <i>Moving On</i> (Countryside Music E120) | Peter Nuttall |

Grade 3

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im and ma	
	B major (starting on fifth string), E major, G major	2 octaves
	B harmonic minor, C harmonic minor	2 octaves
	B flat melodic minor, B melodic minor, D melodic minor	2 octaves
Chromatic Scales:	Starting on E, F and G	2 octaves
Arpeggios:	F major, A major, D major	2 octaves
	B minor (fourth position), G minor (third position)	2 octaves
Dominant Sevenths:	In the key of C (starting on G)	1 octave
	In the key of F (starting on C)	1 octave

Sight-Reading

A piece of c.16 bars duration in the keys of the scales listed above, in simple or compound time, using note values from semibreve to semiquaver.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3rd. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

To recognise major and minor chords in root position in the prepared pieces. Key signatures (in correct order), time signatures, terms, and signs with regard to prepared pieces.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|--|-----------------------|
| 1. Aria
from <i>Partita in A minor</i> , ed. Scheit (Universal Editions) | Johann Anton Logy |
| 2. Gavotte
from "Cello Suite No.6", <i>The Baroque Book</i> (Chanterelle 2111/Guitarnotes) | Johann Sebastian Bach |
| 3. Fantasia
from <i>Guitar Pieces from Five Centuries</i> , ed. Holeček (Doblinger) | Francesco da Milano |

List B

- | | |
|--|-----------------|
| 1. Study in A major Op.60 No.3
from <i>25 Melodious and Progressive Studies</i> (Suvini Zerboni) | Matteo Carcassi |
| 2. Leçon in C Op.60 No.7
from <i>Sor Complete Studies</i> (Chanterelle 491/Guitarnotes) | Fernando Sor |
| 3. Andantino Op.51 No.5
from <i>Fifty Easy Classical Guitar Solos</i> (Music Sales) | Mauro Giuliani |

List C

- | | |
|---|----------------|
| 1. Étude Simple No.1
1 st Series (Eschig/Schott) | Leo Brouwer |
| 2. Bebita
(Ricordi) | Julio Sagreras |
| 3. Stomp
from <i>Diversions</i> (Guitarnotes) | Peter Nuttall |

Grade 4

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im, ia and ma: F# major, G# major, A major, A# major (all starting on sixth string)	2 octaves
	A harmonic minor, A# harmonic minor (both starting on fifth string)	2 octaves
	E flat melodic minor	2 octaves
	G# melodic minor, A melodic minor (both starting on sixth string)	2 octaves
Chromatic Scales:	Starting on E	3 octaves
	Starting on A and C	2 octaves
Arpeggios:	B flat major, B major	2 octaves
	E major	3 octaves
	C minor, C# minor, F minor	2 octaves
Dominant Sevenths:	In the key of D (starting on A)	1 octave
	In the key of A (starting on E)	2 octaves

Sight-Reading

A piece of Grade 1 Standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include major and minor 3rds, and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

Theory

To recognise major and minor chords in root position and inversions in the prepared pieces. Key signatures of required scales and terms and signs. All simple and compound time signatures.

Pieces

Three pieces: one chosen by the candidate from each of the three Lists, A, B and C.

List A

- | | |
|---|------------------------------|
| 1. Lady Laitons Almain
from <i>Dowland's Dozen</i> (Ricordi) | John Dowland |
| 2. Menuet
from "Cello Suite No.1", <i>The Baroque Book</i> (Chanterelle 2111/Guitarnotes) | Johann Sebastian Bach |
| 3. Tanz der Washerin
from <i>The Classic Guitar Collection, Vol. 1</i> (Consolidated Music Publishers/Amsco Music Publishing) | Hans Neusiedler |

List B

- | | |
|--|---------------------------|
| 1. Étude Op.60 No.7
from <i>25 Melodious and Progressive Studies</i> (Suvini Zerboni/William Elkin) | Matteo Carcassi |
| 2. Alla Polacca
from <i>Guitar Pieces from Five Centuries</i> , ed. Holeček (Doblinger) | Ferdinando Carulli |
| 3. Allegro in D minor
from <i>The Guitarists Progress Book 2</i> , ed. Burden (Garden Music 2/Guitarnotes) | Napoleon Coste |

List C

- | | |
|---|---------------------|
| 1. Blues No.1
(Hampton Music Publishers) | Tim Royal |
| 2. Étude Simple No.5
1 st Series (Eschig/UMP) | Leo Brouwer |
| 3. Prelude No.5 in B minor
from <i>Twelve Preludes Book 1</i> (Schott GA 124) | Manuel Ponce |

Grade 5

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im, ma and ia: E major, F major	3 octaves
	E harmonic minor, F harmonic minor	3 octaves
	E melodic minor, F melodic minor	3 octaves
Chromatic Scales:	Starting on F and G#	3 octaves
	Starting on D flat and D	2 octaves
Arpeggios:	F major, F# major	3 octaves
	E minor	3 octaves
	D minor, D# minor	2 octaves
Dominant Sevenths:	In the keys of G (starting on D)	2 octaves
	In the keys of E (starting on B, fourth string)	1 octave
Diminished Sevenths:	Starting on E and B#	1 octave
Double Stop Scales:	In thirds in the key of C major	1 octave
	In octaves in the key of C major	1 octave

Sight-Reading

A piece of Grade 2 standard.

Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics, and gradations of tone.

Theory

To recognise terms, signs, and any ornaments within the pieces played. Regarding prepared pieces, key signatures with knowledge of their relative minor or majors. Major and minor chords, roots and inversions.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|---|------------------------------|
| 1. An Almaine
No.11 from <i>Easy Pieces from Shakespeare's Time</i> , arr. Scheit (Universal 13973) | Thomas Robinson |
| 2. Passacaille in E minor
from <i>The Baroque Book</i> (Chanterelle 2111/Guitarnotes) | Robert de Visée |
| 3. Sarabande
4 th movt. from <i>Lute Suite No.3 in A minor</i> BWV 995, ed. Willard (Ariel Publications) | Johann Sebastian Bach |

List B

- | | |
|---|--------------------------|
| 1. Lagrima
from <i>Guitar Pieces from Five Centuries</i> , ed. Holeček (Doblinger) | Francisco Tarrega |
| 2. Étude Op.60 No.4
from <i>25 Melodious and Progressive Studies</i> (Suvini Zerboni) | Matteo Carcassi |
| 3. Andante Sostenuto
from <i>Three Sonatas</i> (Schott GA57) | Anton Diabelli |

List C

- | | |
|--|-----------------------|
| 1. Étude Simple No. 6
1 st Series (Eschig/UMP) | Leo Brouwer |
| 2. Marche des Chevaliers
No.19 from <i>Mascarades</i> , Vol.2 (Lemoine/UMP) | Nikita Koshkin |
| 3. Prelude in F minor
No.1 from <i>Twelve Preludes</i> Book 1 (Schott GA124) | Manuel Ponce |

Grade 6

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im, ma and ima: F# major, G major	3 octaves
	F# harmonic minor, G harmonic minor	3 octaves
	F# melodic minor, G melodic minor	3 octaves
Chromatic Scales:	Starting on F# and G	3 octaves
Arpeggios:	G major, G# major	3 octaves
	F# minor, G minor	3 octaves
Dominant Sevenths:	In the keys of G flat (starting on D flat)	2 octaves
	In the keys of D flat (starting on A flat)	2 octaves
Diminished Sevenths:	Starting on E and E# (both sixth string)	2 octaves
	Starting on C#	2 octaves
Double Stop Scales:	In thirds in the key of G major (starting on sixth string)	1 octave
	In sixths in the key of F major	2 octaves
	In contrary motion in the key of G major	1 octave

Sight-Reading

A piece of Grade 3 standard.

Ear Tests

1. To clap a rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 2.
2. To identify time values within the marked sections.
3. To state whether a triad is major or minor, and in root position or 1st inversion.
4. To recognise a cadence at the end of a phrase, played twice by the examiner, as perfect or plagal.
5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

To recognise terms and signs and any ornaments within the pieces played including recognition of perfect, plagal, imperfect and interrupted cadences.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|---|------------------------------|
| 1. Bourrée
5 th movt. from <i>Lute Suite No.1 in E minor</i> , BWV 996, ed. Willard (Ariel Publications) | Johann Sebastian Bach |
| 2. The Most Sacred Queen Elizabeth, her Galliard
No.6 from <i>Dowland Anthology of Selected Pieces</i> (Schott 12393/MDS) | John Dowland |
| 3. Pavanas por la 'D'
from <i>Guitar Pieces from Five Centuries</i> , ed. Holeček (Doblinger) | Gaspar Sanz |
| 4. Sarabanda
from <i>Suite in A minor</i> (Mel Bay Music Publishing ISBN 078665449X) | Silvius Leopold Weiss |

List B

- | | |
|--|--------------------------|
| 1. Étude in A Op.60 No.18
from <i>25 Melodious and Progressive Studies</i> (Suivini Zerboni) | Matteo Carcassi |
| 2. Le Romarin
from <i>Chois de mes Fleurs Chéries (Le Boutique Emblematique)</i> Op.46 (Tecla) | Mauro Giuliani |
| 3. Pavana
from <i>Opere per Chitarra</i> , Vol. 3 (Berben B1533) | Francisco Tarrega |
| 4. Walzer im Landerstyl
from <i>Mertz Guitar Works</i> , Vol. 4 (Chanterelle 430/Guitarnotes) | Kaspar Mertz |

List C

- | | |
|---|---------------------------------|
| 1. Preludio
No.5 from <i>The Guitar Works of Agustin Barrios Mangoré</i> , Vol. 1 ed. Stover (Belwin Mills/IMP) | Agustín Barrios Mangoré |
| 2. Sons de Carilhões
(Ricordi) | João Pernambuco |
| 3. Preludio Epigrammatico No. 4
(Editions Musicales Transatlantiques/UMP) | Leo Brouwer |
| 4. Paseo
from <i>Platero y Yo</i> (Union Musical Española/UMP) | Edoardo Sainz de la Maza |

Grade 7

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im, ma, ia and imam: A flat major, A major G# harmonic minor, A harmonic minor G# melodic minor, A melodic minor	3 octaves 3 octaves 3 octaves
Chromatic Scales:	Starting on A	3 octaves
Arpeggios:	A flat major, A major G# minor, A minor	3 octaves 3 octaves
Dominant Sevenths:	In the key of B flat (starting on F flat) In the keys of B (starting on F) and C (starting on G)	3 octaves 2 octaves
Diminished Sevenths:	Starting on F#, G, A flat	3 octaves
Double Stop Scales:	In thirds in the key of A major In sixths in the key of C major In octaves in the key of F major In contrary motion in the key of A harmonic minor	2 octaves 2 octaves 2 octaves 1 octave

Sight-Reading

A piece of Grade 4 standard.

Ear Tests

1. To state whether a triad is major or minor and in root position, 1st inversion or 2nd inversion. 3 examples may be given.
2. To sing, whistle or hum the upper part of a two-part phrase. The example will be played twice by the examiner.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect, plagal or interrupted.
4. To recognise chords of the tonic, dominant or subdominant in root position in a major key played twice by the examiner.
5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form.

Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of dominant and diminished 7^{ths}, and some basic knowledge of the relevant composers.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

- | | |
|---|-----------------------|
| 1. Allemande
from <i>Lute Suite No.1 in E minor</i> BWV 996, ed. Willard (Ariel Publications) | Johann Sebastian Bach |
| 2. Sonata Kp.208 L.238
from <i>Scartatti Three Sonatas</i> , ed. Duarte (Universal 29158) | Domenico Scarlatti |
| 3. Melancholy Galliard
(Universal 12472) | John Dowland |
| 4. Capriccio in D
from <i>Weiss Anthology of Selected Pieces</i> , trans. Burley (Schott 12320/MDS) | Silvius Leopold Weiss |

List B

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|--|-----------------|
| 1. Leçon in A Op.31 No.19
from <i>Sor Complete Studies</i> (Chanterelle 491/Guitarnotes) | Fernando Sor |
| 2. Étude Op.60 No.24
from <i>25 Melodious and Progressive Studies</i> (Suvini Zerboni/William Elkin) | Matteo Carcassi |
| 3. Menuet & Trio
from <i>Three Sonatas</i> (Schott GA57) | Anton Diabelli |
| 4. Soleares, Homage a Tárrega Op.69
(Schott GA136) | Joaquín Turina |

List C

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|---|-------------------------|
| 1. El Sueño de la Muñequita
from <i>The Guitar Works of Agustín Barrios Mangoré</i> Vol. 1, ed. Stover (Belwin Mills/IMP) | Agustín Barrios Mangoré |
| 2. Milonga
from <i>24 Piezas Sudamericanas</i> (UME/Music Sales) | Jorge Cardoso |
| 3. Prelude No.3 in A minor
(Eschig/UMP) | Heitor Villa-Lobos |
| 4. El Testament d'Amelia
(UME UMG 20372) | Miguel Llobet |

Grade 8

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

From memory

Scales:	In the following keys played im, ma, ia and imam: B flat major, B major B flat harmonic minor, B harmonic minor B flat melodic minor, B melodic minor	3 octaves 3 octaves 3 octaves
Chromatic Scales:	Starting on B flat and B	3 octaves
Arpeggios:	B flat major, B major B flat minor, B minor	3 octaves 3 octaves
Dominant Sevenths:	In the keys of D (starting on A), E flat (starting on B flat) and E (starting on B)	3 octaves
Diminished Sevenths:	Starting on A, A# and B	3 octaves
Double Stop Scales:	In thirds in the key of D major In sixths in the key of E major In contrary motion in the key of F major Chromatic octave starting on B	2 octaves 2 octaves 1 octave 1 octave

Sight-Reading

A piece of Grade 5 standard.

Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of the principal modulations, and some basic knowledge of the relevant composers. Candidates will also be expected to be able to discuss in general terms Sonata, Fugue and Rondo Form.

Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

List A

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|--|-----------------------|
| 1. Fantasia
No.1 from <i>8 pieces by Dowland</i> Vol. 1, trans. Jeffrey (OUP) | John Dowland |
| 2. Prelude
from "Prelude, Fugue & Allegro", <i>Bach Lute Suites</i> , ed. Willard (Ariel Publications) | Johann Sebastian Bach |
| 3. Passacaille
from "Suite No.14 in D", <i>Anthology of Selected Pieces</i> , trans. Burley (Schott ED12320) | Silvius Leopold Weiss |
| 4. Aria con variazioni detta 'La Frescobalda'
(Schott GA157) | Girolamo Frescobaldi |
| 5. Allegro
from <i>Sonata K322/L483</i> (Zen-on Music/Music Sales) | Domenico Scarlatti |

List B

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|--|-------------------|
| 1. Capricho Arabé
(UME 18146/Music Sales) | Francisco Tárrega |
| 2. Allegro spiritoso
1 st movt. from <i>Sonata in C</i> , Op.15 (Universal 11320) | Mauro Giuliani |
| 3. Romanze Op.13 No.2
from <i>Mertz Guitar Works</i> Vol. 4 (Chanterelle 419/Guitarnotes) | Kaspar Mertz |
| 4. Estudio in A Op.6 No.16
from <i>Sor Complete Studies</i> (Chanterelle 491/Guitarnotes) | Fernando Sor |
| 5. Étude Op.60 No.25
from <i>25 Melodious and Progressive Studies</i> (Suvini Zerboni/William Elkin) | Matteo Carcassi |

List C

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|---|-------------------------|
| 1. Julia Florida
from <i>The Guitar Works of Agustín Barrios Mangoré</i> , Vol. 3 ed. Stover (Belwin Mills/IMP) | Agustín Barrios Mangoré |
| 2. En los Trigales
from <i>Por los Campos de España</i> (Ediciones Musicales/UMP/Schott) | Joaquín Rodrigo |
| 3. Elogio de la Danza
(Schott GA425) | Leo Brouwer |
| 4. Bagatelle
No.1 from <i>5 Bagatelles for Guitar</i> (OUP) | William Walton |
| 5. Prelude No.2
(Eschig/UMP) | Heitor Villa-Lobos |

Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain at least one piece of grade 4 standard while the Senior Repertoire should contain at least one piece of grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

The Junior & Senior Repertoire Recital Programmes will be marked as follows:

(a)	Technical Ability	30%
(b)	Interpretation	40%
(c)	Overall Impression & Choice of Programme	30%

Maximum Marks 100, Passing Marks 65

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